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BRAM STOKER'S

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# Dracula™

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# BRAM STOKER'S *Dracula*™

BASED ON THE SCREENPLAY BY JAMES V. HART  
 ROY THOMAS MIKE MIGNOLA JOHN NYBERG JOHN COSTANZA MARK CHIARELLO  
 SCRIPT PENCILS INKS LETTERS COLORS  
 JIM SALICRUP  
 EDITOR

"I, Abraham Van Helsing, Doctor of Sciences, University of Amsterdam, herewith continue the story of Dracula, the Warrior Prince from the Fifteenth Century who returned after his death as a vampire, feeding upon the blood of his innocent victims...while seeking, once more, the love that had been lost to him in life through the suicide of his beloved Elisabeta.

"Yet it is not truly I who tell this story, but several persons who, with me, encountered Dracula when he traveled from his native land to England...such as the dictaphone journal of Dr. John Seward, my student in former days and now my colleague, and the letters of Wilhelmina Murray.

"Little suspecting that her fiancé, Mr. Jonathan Harker, had fallen into the clutches of three female vampires in a far off land, our beloved Mina had become intrigued by a foreign nobleman who called himself "Prince Vlad of Szeklys"...little suspecting that he was in truth the undead fiend, Dracula. How could she...when neither she nor anyone else in England so much as suspected the existence of the Lord of Vampires?

"Ah, but he was there! I myself arrived at the Westenra estate at Hillingham, London, at the invitation of Dr. Seward...and was almost immediately confronted by the pitiful sight of our dear Mina's friend, Miss Lucy Westenra, so pale and wan that I knew at once she had been the victim, that very night, of another vampiric attack..."



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FROM THE RECORDED DIARY OF  
DR. JOHN SEWARD:

*Dr. Van Helsing is still the  
man I remember him  
to be, from the days when  
he was my medical mentor.*

*The moment he saw that  
Lucy had lost a considerable amount  
of blood, he announced that there  
must be a transfusion at once,  
even though that dangerous  
procedure is far from perfected.  
Still, there was nothing to do  
but risk it, he maintained--  
and I concur.*

*Arthur Holmwood was sent for,  
and he was rightfully the  
blood which was introduced  
into his poor fiancée's wan  
body...*







Prince Vlad is unlike any other man I have ever met.

Perhaps it is silly to be confiding my thoughts to paper, but I find that it is only in this way that I can organize them, while dear Jonathan is still abroad on business.

Lucy has had another setback. I loathe to see her pain...

Forgive me, my Jonathan, but I confess that I do want to see the Prince again. I have never met any man with such a passion for life-- for everything.



Yet there is a sinister, darker side to him...



...which I find irresistible.

He is unlike...any man.

RULE'S CAFE IS THE MOST INTOXICATING SETTING IN ALL OF LONDON, MY DEAR MINA...

...JUST AS ABSINTHE IS THE APHRODISIAC OF THE SELF.



THE "GREEN FAIRY" WHO LIVES IN THE ABSINTHE WANTS YOUR SOUL...

BUT YOU ARE SAFE WITH ME.



PLEASE... TELL ME  
OF YOUR HOME.

THE LAND  
OF MY  
ANCIENT FATHERS IS  
RICH IN CULTURE AND  
FABLE AND LORE,  
JUST AS YOUR  
ENGLAND.

IT IS THE MOST  
BEAUTIFUL PLACE  
IN ALL CREATION.

YES... IT MUST BE.

A LAND BEYOND A GREAT  
VAST FOREST... SURROUNDED  
BY MAJESTIC MOUNTAINS...  
LUSH VINEYARDS, WITH  
FLOWERS OF SUCH FRAILTY  
AND BEAUTY AS TO BE FOUND  
NOWHERE ELSE...

YOU DESCRIBE MY HOME AS IF  
YOU... HAD SEEN IT FIRSTHAND.

IT IS YOUR VOICE,  
PERHAPS. IT IS SO...  
FAMILIAR... LIKE A VOICE  
IN A DREAM YOU CANNOT  
PLACE. IT COMFORTS  
ME... WHEN I AM  
ALONE.

AND WHAT OF... THE PRINCESS?

THE  
PRINCESS?

THERE IS ALWAYS A PRINCESS-- WITH FLOWING HAIR THE COLOR  
OF AUTUMN, WITH GOWNS FLOWING WHITE, HER FACE A--

--A  
RIVER.

THE PRINCESS IS A RIVER--  
FILLED WITH TEARS OF  
SADNESS AND HEART-  
BREAK...

I MUST SOUND TERRIBLY  
FOOLISH. THE ABSINTHE...

THERE *WAS* A  
PRINCESS,  
ELIZABETH.

MAN'S DECEIT TOOK HER  
FROM HER ANCIENT PRINCE.

SHE LEAPED TO HER DEATH  
IN THE RIVER YOU SPOKE OF.

IN MY MOTHER TONGUE, IT  
IS CALLED... "THE RIVER  
PRINCESS."

THE FIRST GAIN IS OURS--  
BUT I FEAR FOR MISS  
LUCY STILL.

M-MY  
BLOOD--IT  
DID NOT  
CURE  
HER?



HOW FOOLISH OF  
ME! THE BED-  
CLOTHES WOULD  
HAVE BEEN COVERED  
IN BLOOD!

EXACTLY! YOU DO  
NOT LET YOUR EYES  
SEE NOR YOUR EARS  
HEAR THAT WHICH YOU  
CANNOT ACCOUNT FOR.

IMAGINE YOU  
HAVE A BRAIN, JACK!  
OPEN IT UP! SHOW ME!



WHY IS THIS YOUNG LADY  
BLOODLESS, JACK? USE  
YOUR LOGIC. THINK, MAN!

THOSE MARKS ON HER  
THROAT-- NO SIGN OF  
DISEASE, NO TRITURATION.  
PERHAPS HER BLOOD LOSS  
OCCURRED THERE?

YOU WERE A  
CAREFUL  
STUDENT. WHERE DID THE  
BLOOD GO, EH, JACK?  
COME, COME...



SOMETHING-- HAS DRAINED  
IT FROM HER!?

SOMETHING JUST WENT UP  
THERE, SUCKED IT OUT OF HER,  
AND THEN FLEW AWAY, I  
SUPPOSE?



JA.  
WHY  
NOT?





THAT'S  
QUITE  
ENOUGH!

NO-- HEAR ME OUT! JACK, YOU ARE  
A SCIENTIST. DO YOU NOT THINK THERE  
ARE THINGS IN THIS UNIVERSE WHICH  
YOU CANNOT UNDERSTAND-- AND YET  
WHICH ARE TRUE?

YOU  
KNOW I  
DO NOT.

LISTEN TO  
ME! DEAR LUCY,  
GOD HELP US,  
SUCKLES ITS  
OWN DISEASED  
BLOOD TO  
TRANSFORM--  
TO BECOME  
WHAT IT IS--

"-- A MONSTER--"

"-- A BEAST!"

SISTER AGATHA'S LETTER, 12 AUGUST  
"DEAR MADAME,  
YOUR FIANCE IS SAFE...

SISTERS!

"...AND IN THE CARE OF THE  
GOOD SISTERS OF THE  
BLESSED SACRAMENT

LET  
ME IN!

I WILL  
PAY YOU.

H-HE IS-- THE DEVIL  
HIMSELF!

STOP HIM! I MUST  
KILL HIM!

"MR. HARKER BELIEVES YOUR LIFE  
IS IN EXTREME DANGER, AND HE  
DESIRES IN ALL URGENCY...

I WILL...  
KILL...  
HIMMM

"...THAT YOU JOIN HIM  
HERE SO THAT YOU  
MAY IMMEDIATELY  
BE MARRIED.

"YOURS, WITH ALL  
BLESSINGS,  
SISTER AGATHA."





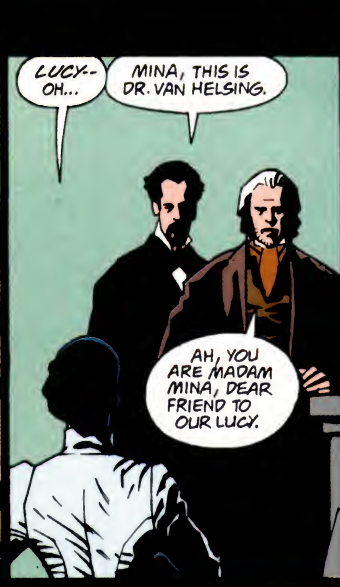
JONATHAN...  
IS ALIVE.

HE'S ALIVE!



MY SWEET PRINCE--  
JONATHAN MUST  
NEVER KNOW OF US!

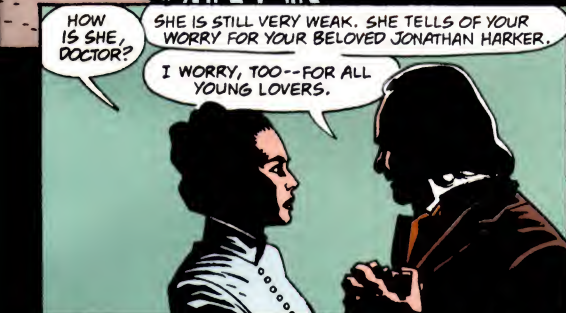
LUCY--!



LUCY--  
OH...

MINA, THIS IS  
DR. VAN HELSING.

AH, YOU  
ARE MADAM  
MINA, DEAR  
FRIEND TO  
OUR LUCY.



HOW  
IS SHE,  
DOCTOR?

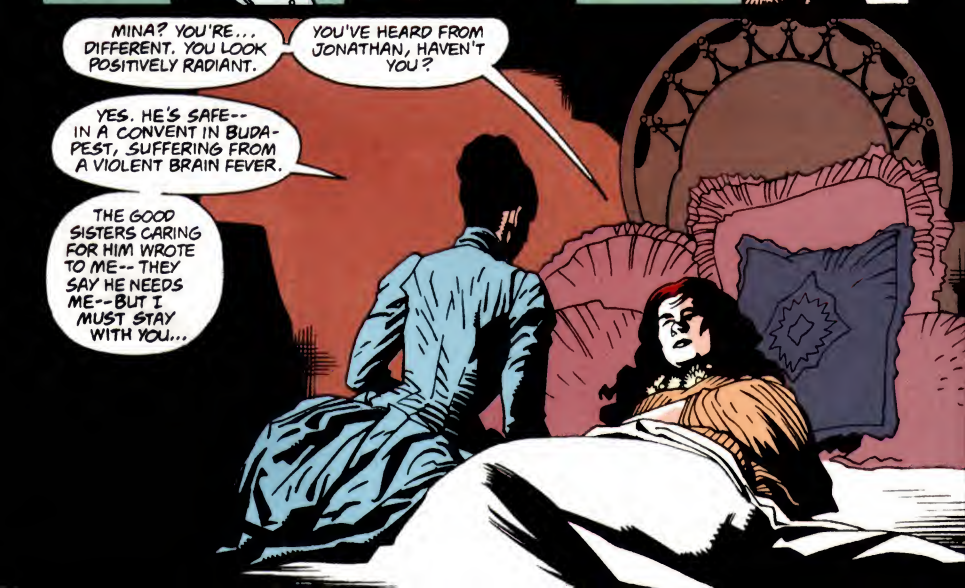
SHE IS STILL VERY WEAK. SHE TELLS OF YOUR  
WORRY FOR YOUR BELOVED JONATHAN HARKER.

I WORRY, TOO--FOR ALL  
YOUNG LOVERS.



THERE ARE DARK-  
NESSES IN LIFE,  
AND THERE  
ARE LIGHTS.  
YOU ARE ONE  
OF THE LIGHTS,  
DEAR MINA.

GO NOW  
AND SEE  
YOUR  
FRIEND.



MINA? YOU'RE...  
DIFFERENT. YOU LOOK  
POSITIVELY RADIANT.

YOU'VE HEARD FROM  
JONATHAN, HAVEN'T  
YOU?

YES. HE'S SAFE--  
IN A CONVENT IN BUDA-  
PEST, SUFFERING FROM  
A VIOLENT BRAIN FEVER.

THE GOOD  
SISTERS CARING  
FOR HIM WROTE  
TO ME-- THEY  
SAY HE NEEDS  
ME-- BUT I  
MUST STAY  
WITH YOU...



MINA-- GO TO HIM-- LOVE HIM AND MARRY HIM RIGHT THEN AND THERE!

DON'T WASTE ANOTHER PRECIOUS MOMENT OF LIFE WITHOUT EACH OTHER!



TAKE THIS... MY WEDDING GIFT TO YOU.

LUCY... I CAN'T--



BAD LUCK IF YOU SAY NO. DON'T WORRY YOURSELF ABOUT SPOILED LITTLE LUCY.

TELL JONATHAN... OCEANS OF LOVE...

I KNOW...



... AND MILLIONS OF KISSES.



IS THIS WHY I CANNOT BREATHE?

IT IS MEDICINAL-- SO THAT YOU MAY SLEEP WELL-- AND DREAM PLEASANT.



GARLIC! THESE FLOWERS ARE COMMON GARLIC!

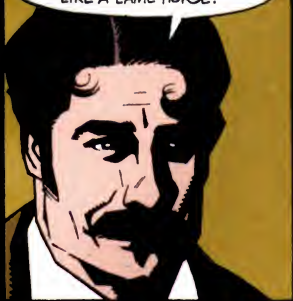
MINA-- GET SOME BRANDY!

LUCY-- LOOK! HERE'S QUINCEY TO SEE YOU.



YOU--YOU JUST REST EASY  
NOW, LUCY.

ART SAID IF YOU DON'T GET  
BETTER RIGHT QUICK, I'LL HAVE  
TO PUT YOU OUT OF YOUR MISERY  
LIKE A LAME HORSE.



OH, QUINCY, YOU'RE  
SUCH A BEAST!

KISS ME!



KISS ME  
ONCE MORE...



NOT FOR  
YOUR LIFE--



--OR FOR  
HERS!







"HERE OCCURRED A FRIGHTENING AND SHOCKING HISTORY..."



"...ABOUT THE WILD BERSERKER PRINCE DRACULA."

"HOW HE IMPALED PEOPLE AND ROASTED THEM AND HACKED THEM TO PIECES AND DRANK THEIR BLOOD..."



DRACUL...  
JA.

BLOOD IS  
LIFE--AND  
GIVES LIFE.

*My dearest prince--forgive me.  
I have received word from my  
fiancé in Buda-Pest, and I am  
en route to join him.*



*I will never see  
you again.  
Forever your love,  
Mina*



MR. HARKER...?

THERE IS  
SOMEONE TO  
SEE YOU.



WILHELMINA...?



YOU HAVEN'T CALLED  
ME BY THAT NAME...

... SINCE YOU  
ASKED ME TO  
MARRY YOU...!



"I AM  
AFRAID TO  
SLEEP..."



I DREAD BEING ALONE  
IN THE DARKNESS.

IT DROWNS ME...  
PULLING ME DOWN...  
DEEPER...




DARLING, I PROMISE YOU  
THAT IF I SEE ANY EVIDENCE OF  
BAD DREAMS, I WILL WAKE  
YOU AT ONCE.

SLEEP, MY  
DEAREST...







"... SLEEP."



GUARD HER WELL, MR. MORRIS--  
DO NOT FAIL HERE TONIGHT.

WE ARE DEALING WITH FORCES BEYOND  
THE HUMAN EXPERIENCE... AN  
ENORMOUS POWER.

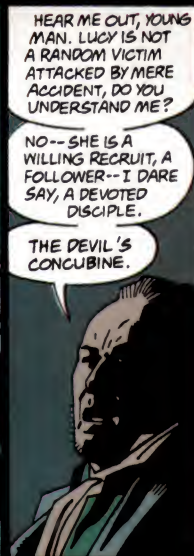
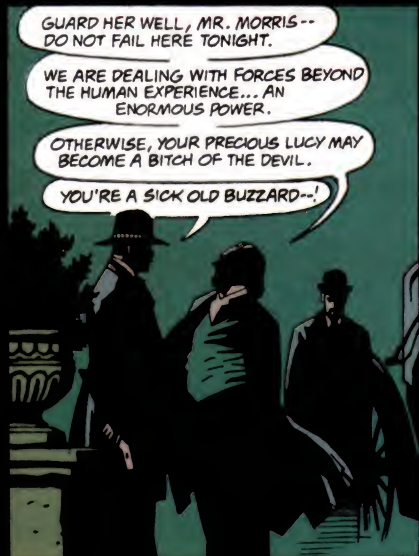
OTHERWISE, YOUR PRECIOUS LUCY MAY  
BECOME A BITCH OF THE DEVIL.

YOU'RE A SICK OLD BUZZARD--!

HEAR ME OUT, YOUNG  
MAN. LUCY IS NOT  
A RANDOM VICTIM  
ATTACKED BY MERE  
ACCIDENT, DO YOU  
UNDERSTAND ME?


NO-- SHE IS A  
WILLING RECRUIT, A  
FOLLOWER--I DARE  
SAY, A DEVOTED  
DISCIPLE.

THE DEVIL'S  
CONCUBINE.











LUCY  
WESTENRA-- I  
OFFER YOU THE  
POWER OF ETERNAL  
LIFE--

--AND YOU  
REPAY ME BY  
BEING  
UNFAITHFUL




YOUR IMPOTENT  
MEN WITH THEIR  
FOOLISH SPELLS--




-- CANNOT PROTECT  
YOU FROM MY POWER!

**AAGGH**



I CONDEMN YOU,  
WOMAN, TO *LIVING*  
*DEATH*--

--TO ETERNAL  
HUNGER FOR--



--LIVING  
BLOOD!







YOU LOVED HER DEEPLY, JACK... AND THAT IS WHY YOU MUST TRUST ME.

I WANT YOU TO BRING ME, BEFORE NIGHT FALLS, A SET OF POST-MORTEM KNIVES.

AN  
AUTOPSY?  
ON LUCY?

NOT  
EXACTLY...

I WANT  
TO CUT OFF  
HER HEAD AND  
TAKE OUT HER  
HEART.





I CAN'T BELIEVE LUCY IS GONE NEVER TO RETURN TO US.

SHE WAS SO FULL OF LIFE! HOW SHE MUST HAVE SUFFERED!



OUR LIVES WERE SO DIFFERENT ONLY A FEW MONTHS AGO...



...ALL OUR HOPES... OUR DREAMS...



"SHE BELONGS TO ME!"



NO!



JONATHAN? WHAT IS IT?









MUST WE  
DESCECRATE  
LUCY'S GRAVE...?



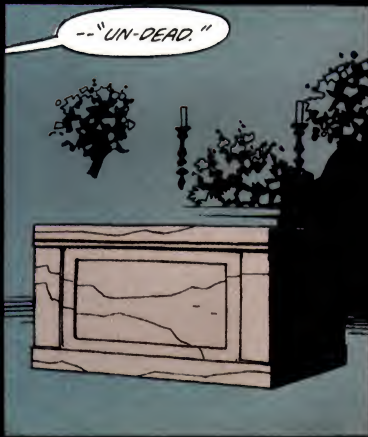
SHE DIED HORRIBLY  
ENOUGH...

IF MISS LUCY IS DEAD,  
THERE CAN BE NO WRONG  
DONE TO HER. BUT IF  
SHE IS NOT--


MY GOD-- ARE  
YOU SAYING  
SHE'S BEEN  
BURIED ALIVE?



ALL I SAY IS  
THAT SHE IS--



--"UN-DEAD."



THIS...IS  
INSANITY!



SCRAPE



M-MY  
GOD!

WHERE IS SHE?

WHAT HAVE YOU DONE WITH HER, VAN HELSING?

SHE LIVES BEYOND THE GRACE OF GOD-- A WANDERER IN THE OUTER DARKNESS.

SHE IS "VAMPIRE"-- "NOSFERATU."

THESE CREATURES DO NOT DIE LIKE THE BEE AFTER THE FIRST STING-- BUT INSTEAD GROW STRONG AND BECOME IMMORTAL ONCE INFECTED BY OTHER NOSFERATU.

SO, MY FRIENDS, WE FIGHT NOT ONE BEAST, BUT LEGIONS, THAT WILL GO ON AGE AFTER AGE--

--FEEDING ON THE BLOOD OF THE LIVING.



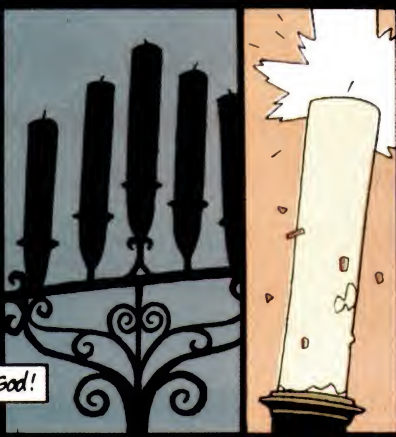
*That was when we heard the voice of a woman, singing softly, sweetly...*



*...just beyond the crypt.*

*Lucy's voice.*

*Lucy's, my God!*





The next moment, her dim white figure, dressed in the garments of the grave, entered the tomb...

...still crooning, and carrying in her pale arms a sleeping child...




...which whimpered weakly in its uneasy sleep.



LUCY--!







"...IF I COULD  
BUT FIND HIM, I  
WILL KILL HIM, AND  
FIND A WAY OUT  
OF THIS DREADFUL  
PLACE."




"GOODBYE,  
MINA, IF  
I FAI--"



JONATHAN?  
IS THAT YOU?




NO...




I BEG YOU-- I HAD  
TO SEE YOU. I AM  
A MADMAN WITHOUT  
YOU.



PLEASE--  
YOU HAVE NO  
RIGHT! MY  
HUSBAND--



MINA-- I HAVE CROSSED  
OCEANS OF TIME TO  
FIND YOU...



CAN YOU  
CONCEIVE OF  
MY LONELI-  
NESS?

CONSTANT--  
NEVER-ENDING--  
UNTIL I FOUND  
YOU...





YOU MAY KISS  
HER NOW, ARTHUR  
HOLMWOOD.

THEN, IN GOD'S  
NAME, DO WHAT YOU  
MUST-- SO THAT  
YOUR LUCY MAY  
REST IN PEACE.



A MOMENT'S COURAGE,  
AND IT IS DONE.

TAKE THE STAKE  
IN YOUR LEFT  
HAND--



--PLACE  
THE POINT  
OVER HER  
HEART--



--AND  
**STRIKE!**



I LOST YOU  
ONCE, MY  
MINA...

...I'LL NOT  
LOSE YOU  
AGAIN.



ARRRRRRRRGGG

NO! THEY  
DENY US!









*To be Continued...*

INSIDE  
COPPOLA'S

# Dracula™

PART THREE

*Of Magic and Monsters*



*"I always saw  
the Bat-Creature  
as Satan."*

—Francis Ford Coppola

same: to wow  
audiences with  
something  
absolutely  
incredible up  
there on the  
screen.

Inventions such as an optical printer allowed Bela Lugosi to "magically" transform into a vampire bat, while imaginative make-up designs for *CREATURE FROM THE BLACK LAGOON* and *ALIEN* became just as memorable as the thrillers they supported. Currently, in ultra-expensive Hollywood productions, the special effects technology is so sophisticated, so awe-inspiring that it virtually becomes a show in itself.

For *BRAM STOKER'S DRACULA*, director Francis Ford Coppola had some decidedly different ideas.

"We tried to be more in the tradition of cinema in

The grotesque, humanoid bat incarnation of Dracula (Gary Oldman) confronts Van Helsing and the vampire hunters in Mina's bedroom.



BY GARY GERANI



1897, which was the era in which magicians first brought motion pictures to the world. To achieve their fantasy effects, pioneers like Méliès would run the camera backwards or make creative use of mirrors —that's where the term 'smoke and mirrors' comes from. Everything was done either in the camera or live on the set, like illusions at a magic show."

In place of advanced computer techniques such as T2's "morphing," Coppola used lighting tricks and expressive shadows to give his film a more mythic soul. In complete agreement with this approach was visual effects and second unit director Roman Coppola, Francis' 27-year old son, an authority on the early screen magicians.

**Three manifestations of Dracula as played by Gary Oldman. Top: The Count casts cinematically satisfying shadows as his guest (Keanu Reeves) looks on. Right: Terrifying close-up of the bat creature. Below: The bloody demise of wizened Dracula at the film's climax.**







Cinematic sleight-of-hand is effective to a point, but what about the legendary vampire king himself? How would Dracula's unearthliness be visualized for sophisticated, discriminating viewers of the '90s?

"The idea was to find ways to portray Dracula as we had never seen him before," explains screenwriter Jim Hart. "Not just a man with big, bad canines who needed some dental work. But to really explore what Stoker had created for the vampire..."

"Dracula is also a wolfman," adds Coppola with Van Helsing-like accuracy. "That's part of the vampire myth. He's a fallen angel like Lucifer, a dark soul who can periodically take on the appearance of a demonic wolf and a demonic, bat-like man."

Achieving these grotesque manifestations was the responsibility of noted make-up artist Greg Cannom (HOOK, THE LOST BOYS, HEAVEN AND EARTH [for Oliver Stone] and Jack Nicholson's WOLF):

"The great thing about Francis is that he got so enthusiastic (in those early meetings). He painted such vivid pictures in my mind, it was easy to come up with designs for the film. Nothing is better than a director who knows what he wants..."

Not that everything Cannom devised wound up on the screen. "I suggested that since Dracula can transform into a wolf, bat, rat, etc., it might be neat to always have him moving in some way. Such as, he's sitting with Harker...out of the corner of your eye you see Dracula's

fingers and hands stretching ever so slightly. Well, we built the "growing hand" prop, but, in the rush of getting the movie made, it was never used."

Very-much used and for a very specific purpose was the truly horrendous Bat-Creature, a collaborative effort by Cannom and costume designer Eiko Ishioka. At a pivotal point in the story, Van Helsing and his vampire hunters break in on Dracula and Mina during their stylized wedding. It became apparent to everyone that Dracula didn't appear formidable enough to hold all these characters at bay, so something beyond just "basic Dracula" was required to sell the scene. That something was a demonic extrapolation of Dracula's bat metamorphosis, a literal "bat man."

"Francis came up with the bat suit idea," confesses screenwriter Hart. "I said, he can turn into a bat but it has to be a big bat, nothing like (what he became) in the old movies. What they designed was a fascinating incarnation, a Dracula trapped in some kind of purgatory, caught inbetwixt and between. He tells Van Helsing, "Look what your God has done to me!" More so than ever before, Dracula is truly a victim of his own torturous history."

"Torture" is the way Gary Oldman describes his make-up experiences on *BRAM STOKER'S DRACULA*. It took four hours for him to become the big, shaggy "wolfen Dracula" and even longer to transform into the Bat-Creature. He lost weight and soon developed a skin rash, but, in the grand tradition of Boris Karloff and other stars of horror films past, Oldman weathered discomfort for the sake of his art.

"Some things never change," the actor laughs today. "Whenever you're involved with an elaborate make-up or a fanciful costume, you mustn't let it wear you. You have to wear it...your energy, your performance and the character have to come through all this plastic and putty. And that's the real challenge."



NEXT  
ISSUE

Dracula launches the ultimate gambit in the name of eternal love! See Van Helsing's desperate battle to save Mina's soul! Witness the full consequences of Mina's fateful, shocking decision! Also Part IV of *Inside Coppola's Dracula*: PICTURE PERFECT.

A memorable SFX moment: scurrying rats in the form of Dracula.

